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of little value, the brocanteurs appear to have had little difficulty in deceiving their customers. They even went so far as to give written guarantees of the genuineness of their wares, which, of course, made it the easier to convict them. Their names and fines are as follows: Rosenau and Levy, 3000 francs each; Lang and Heft, 2000 each; Colonne (a woman), 1000 francs.

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THE great picture sale of the season at Paris was that of the Goldschmidt collection in the Rue Sèze. Troyon's chef-d'œuvre, the "Vallée de la Toucque," which had been purchased after its exhibition at the Salon of 1853 for 10,000 francs, passed to Mr. Bischoffsheim for 175,000 fr., the highest price ever paid in France for a modern picture, the next highest being 160,000 fr. for Millet's "Angelus" at the Wilson sale and 128,000 fr. paid for Meissonier's "1814" at the Defoer sale. The "Barrière," another Troyon preferred by some to the larger "Vallée de la Toucque," went for 101,000 fr. to Mr. Arnold. "The Watering Place, Morning," which had been sold for 2200 fr. in 1857, went to Mr. Bagné for 35,000 fr. "Oaks and Wild Roses" sold for 16,000 fr. to M. Montgermont. It had cost but 2000 fr. in 1858.

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THE Goldschmidt collection included twenty-four examples of Decamps. Of these, the "Farm Yard" went for 30,400 fr. to Mr. Blumenthal; an "Italian Peasant Lighting his Pipe" to Mr. Herz for 12,000 fr., and "The Cat, the Rabbit and the Weasel" to Mr. Montaigne for 10,000 fr. The "Fox Hunt" cost M. Paulme 12,000 fr. The Louvre Museum paid 16,600 fr. for a "Bulldog and Scotch Terrier," a purchase the wisdom of which has been sharply questioned, as Decamps's specialty was not animal painting, and there were better examples in the collection, which might have been secured. M. Augotin bought a "Diogenes" for 5600 fr.; a "Holy Family" for 9000 fr., an "Italian Landscape with Ruins" for 5100 fr. and "Little Mendicants" for 5000 fr.

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THE ten Delacroix which were in the sale brought good but not extraordinary prices. "Herminie and the Shepherds" went to 25,400 fr., Mr. Porto Riche being the buyer. An "Onset of Arab Cavaliers" brought but 7600 fr. The "Players" brought 12,200 fr.; the "Coasts of Morocco," an important work which had had a place in the exhibition of the Hundred Chef-d'œuvres, went to Mr. Tanien for 50,000 fr. A "Greek Cavalier" brought 9900 fr. The "Christ on the Cross," which had sold for 29,000 fr. at the Laurent-Richard sale, brought only 15,600 fr. Mr. Knoedler bought for 29,100 fr. "The Abduction of Rebecca." This is an important addition to the already remarkable number of noted works by Delacroix in this country. In the possession of a single New York dealer are half a dozen first-class examples, including the famous "Convulsionnaires de Tangiers," a painting which, even if every other canvas of the master were destroyed, would justify his reputation as one of the greatest colorists that ever lived.

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OF works by other noted artists at the Goldschmidt sale, Ziem's "Venice at Sunset" brought 26,200 fr.; a small Theodore Rousseau, 19x26 centimetres, "The River," brought 25,000 fr.; Meissonier's "The Doctor" went to Mr. Lebaudy for 17,000 fr. The "Windmill," by Jules Dupré, sold for 20,100 fr.; his "Deer in Forest," 10,700 fr., to Prince Basilewski; a small study by Corot, "Château of Fontainebleau," brought 6000 fr.; and an unimportant Géricault went to M. Fournier for 8500 fr.

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AT the sale of the Clémenceau collection, the principal prices were: "Pré des Graves," the last picture painted by Daubigny, 8050 fr.; the "Village Square," by Corot, a small picture, 9550 fr., and a study of a "Sunset" by the same, 2700 fr.; an "Interior of a Sheepfold," by Ch. Jacque, 3400 fr.; two still-life subjects by Vollon, 2705 fr. and 1705 fr.; and a study by Ziem, "Entrance of the Grand Canal, Venice," 1230 fr.

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SOME first proofs of bronzes by Barye were sold at the Delbergue-Cormont sale at the Hotel Drouot, March 26th. A "Lion and Tiger Walking" brought 3600 fr. A small "Lion with Raised Paw" brought 510 fr.; another from the same model, 500 fr., and another small lion, at rest, 570 fr. A "Lion Devouring a Gazelle"

went to 1005 fr. A "Cayman and Serpent Interlaced" brought 2500 fr., and a "Combat between an Arab and a Lion," 1000 fr. Of the smaller bronzes, a little group of a ram, sheep and lamb brought 245 fr.; a deer, 130 fr.; a "Stork with Tortoise," 200 fr.; a "Rabbit with Ears Erect," 80 fr., and another cast of the same, 65 fr. Two small plaques, a deer and an eagle, brought respectively 55 and 60 fr. The smallest price was given for a little group of two tortoises, which went for 54 fr.

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THE first day's sale of the Goupil collection produced 99,781 fr. The marble bust attributed to Mino da Fiesole was bought for the Museum of Lyons for 12,500 fr., and the bas-relief of the Virgin in terra-cotta, attributed to Antonio Rosselino, went to the same museum for 4700 fr. The two pieces of sculpture had occupied positions in M. Goupil's bedchamber. Of others, a statuette of a monk, in wood, attributed to Alonso Cano, brought 4650 fr. A wax copy of Paul Dubois's "Chanteur Florentin" went for 1000 fr. It had been bought for 1225 fr. Another wax, tinted, by Fremiet, a "Faun and his Young Ones," brought 1000 fr.; a statuette in wax by Mercie, "David," 1250 fr. An early proof of Barye's "Lion and Tiger Walking" went to 3500 fr., having been put up at 3000. This appears to be the same group a proof of which brought at the Delbergue-Cormont sale 3600 fr.

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AMONG the pictures, David's portrait of Ingres as a youth, offered at 2000 fr., brought 3000 fr.; "Huzzars Charging Cossacks," by Detaille, brought 3000 fr.; a study by Fortuny, "The Collector," went for 1500 fr.; a "Head of a Young Girl," by Jacquet, 1500 fr.; and fourteen drawings by Ingres, portraits of women mostly, brought very good prices, the drawing of Mlle. de Montgolfier, which sold at the Alfred Stevens' sale for 500 fr., going to 2700 fr., and others reaching prices double or treble those at which they were set up. Some idea of the enthusiasm of the bidders may be gained from the fact that an "Annunciation to the Shepherds," catalogued as belonging to the Venetian school, without attribution to any particular painter, mounted by bids of 100 fr. from 400 fr., the upset price, to 4000 fr.

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THE Moniteur des Arts objects, not without some reason, to the strictures of Mr. Stead, of The Pall Mall Gazette, on the nudities at the Salon. Mr. Stead, as is well known, is hardly in a position to throw stones. He has, besides, laid himself open to ridicule by praising in extravagant terms a chance likeness to Mr. Gladstone, which he has discovered in one of the works which seemed to him sufficiently draped. One may imagine what a conflict of emotions there would be in Mr. Stead's bosom, if the figure like Mr. Gladstone had happened to be nude—say one of Maignan's "Voices of the Tocsin."

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PERHAPS to get even with Mr. Stead, the Moniteur finds several uncomplimentary things to say of Mr. Burne-Jones's Andromeda. The Perseus seems to the French critic to be dressed in a bathing suit, and the monster reminds him of the two driving wheels of a tricycle. Mr. Alma-Tadema's sketch for his much-talked-of "Heliogabalus" wins the somewhat ambiguous praise of being pronounced better than the finished picture.

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RECENTLY The North American Review and Lippincott's Magazine have each in a special issue far exceeded their normal circulation; the former by Mr. Gladstone's defence of orthodox Christianity, the latter by Miss Amélie Rives's contribution to neo-pagan erotica.

MONTEZUMA.

#### YANDELL'S SUMMER EXHIBITION.

THE exhibition of paintings by American and foreign artists that has been opened in Mr. Yandell's gallery, for the months of June, July and August, is more interesting than these midsummer shows are apt to be. A definite standard of good, rich color is well maintained throughout the majority of the hundred and thirty-four pictures exhibited; the high note is given by the Monticellis, of which there are no less than seven scattered through the collection, and this prodigal richness is somewhat more discreetly maintained by the examples—more or less satisfactory—of Rousseau, Daubigny, Jules Dupré, Diaz, Michel, Pasini, Crome, Sargent, Chase, George B. Butler, Bunce, Ryder and Homer Martin. At the extreme other

end of the color scale is Whistler's brilliant little water-color, "The Sea, Gray and Silver." The largest and most reasonable of the Monticellis is the "Garden of Beauty," in which the whites and grays of the figures at the left and the sumptuous reds of the lady in the foreground complete a harmony of glowing color that no one else could have carried out. The example attributed to Rousseau is a small landscape; the Daubigny is "Twilight Glow," from the collection of Mr. Evans; "The Coming Storm," by Jules Dupré, represents a tossing sea overshadowed by luminous greenish-gray clouds.

The "Fontainebleau," by Michel, is rather important and quite characteristic of that strong but much-mannered painter, and the little "Landscape" by Pasini is rich and sober in color. Of the Americans, Mr. Sargent is represented by a sketchy, spirited version of one of his alert and clever ladies, leaning on her elbow and favoring the spectator with a sidewise glance, and by the desirable little Venetian study that appeared at the last Academy exhibition and is in the possession of Mr. Stanford White. Mr. Chase sends several of his excellent landscapes and a most brilliant and courageous rendering of the substance and color of copper and brass, in a still-life study. Mr. Butler furnishes ten or eleven canvases, most of them of large size—his "Tambourine Player," which occupied the post of honor at one of the last Academy exhibitions; the "Boy with a Sling," the portrait of William M. Evarts; a life-size study of a "Capri Lace Maker" in a blue gown, which a well-painted green-glazed water-jar serves to set off; a "Venetian Girl," painted in a not unsuccessful imitation of the Venetian school, and which quite destroys the garish "Page," by Villegas, which hangs next it. Mr. Bunce reappears with a number of his familiar studies in oranges, yellows and yellowish greens; Mr. Ryder sends an "Old Bridge" and a long, mystical landscape on the sea-shore, which he calls "Fisherman's Rest, under the Cliff."

Somewhat in contrast with all these glowing tones are Mr. Weir's landscape studies, his one or two paintings of still-life and his two portraits, one of the young girl in black, against a tapestry background, which was seen at one of the Prize Fund Exhibitions, and that of the lady in white and pale yellow, which hung in the corridor of the last Academy. A large painting, representing a young lady and a little girl, with a great variety of other bric-à-brac, in a very "colorful" interior, by George Frederick Munn, hangs at the head of the room; there are several old paintings of the Italian schools, and the collection is completed by some hangings of tapestry and painted leather.

#### TALKS WITH EXPERTS.

#### IV.—DURAND-RUEL ON THE DIFFERENT PERIODS OF COROT, MILLET AND ROUSSEAU.

"It is wrong to class Corot with Rousseau and Millet," said M. Durand-Ruel, speaking of the French school of 1830, "as he was always different in manner, and, in fact, had but little in common with them, yet he, and Jules Dupré, also, are commonly spoken of as belonging to the Barbizon school, so called, although neither ever painted in Barbizon. It is true that Dupré often worked in company with Rousseau, but not, that I am aware, in Barbizon; and I ought to know."

In answer to a leading question, M. Durand-Ruel said: "Corot may be held to have had three well-marked periods: the first being that in which he was still under the influence of his old academical teacher Allegrez; the second, during and for a long while after his sojourn at Rome, when he worked much from nature, but was still influenced by his early teaching; and the third that which has made him famous, but which does not include all of his best work by any means."

"In what manner does the work of the second period differ from that of the other two?"

"Well, Corot's early works were careful, heavy, well drawn, elaborate, but without much feeling for nature. They were, in short, academical landscapes, such as all students were taught to do at the time; something in the manner of Poussin, you know, but without Poussin's genius, of course."

"But Corot did not do much in that way."

"No; he did not remain long under academical influence. At Rome he studied from nature. After returning he kept up that practice. He began to see the effect of light and atmosphere on form, and to feel that for a landscape painter that effect was the great thing to reproduce. He saw this before others; and while the

works of this second period are usually quite firm in drawing, their treatment of light marks a great step forward in the art of landscape painting."

"How about Claude? Did he not do much the same; and was not Corot influenced by him?"

"Claude probably influenced Corot, as he has everybody. But Claude's coloration is false; Corot's, if not exactly true, approaches that of the ordinary aspects of nature much closer."

"Turner?"

"Turner had much the same feeling for nature, for light and color, still Turner painted much less from nature than Corot, more from imagination, and I should not care to say how far from nature his imagination sometimes carried him."

"Within what dates was Corot's second period included?"

"Well, say between 1845 and 1855. The period includes many of his finest paintings: 'The Lake of Nemi,' 'The Golden Age,' a figure subject with a nude female, a boy and leopard and a beautiful landscape background, with a decidedly classic look; and 'The Burning of Sodom' and 'The Meeting of Macbeth and the Witches.' Here is an etching of the last."

"The great group of trees looks much like those of his last manner in treatment, but like those of Titian's 'Peter Martyr' in composition."

"That is it. It is an example of the transition toward his last manner. Here is a good example of his second manner, though not an important one."

It was a woodland scene with a few figures, painted boldly but solidly and appearing like a sketch from nature finished in the studio.

"The third period—say from 1855 down—saw Corot in certain respects at the height of his career as an artist. Form is still present in his work, but completely veiled by light and atmosphere. His works now began to sell, and works of this period still sell the best. Not all of them are worthy of the esteem in which they are held, however, for they were painted in-doors, and some are extremely slight."

"Can you give any advice to amateurs as to the false Corots which are said to be so numerous?"

"Yes; I would say that they are principally imitations of this third manner. That for several reasons: First, because such imitations are easier to make; second, because they sell readily; third, because Corot was very good-natured, and gave away many sketches and unfinished bits after his reputation had been made to people who worked them up for sale. Of course, these people did not ask for and would not take specimens of the second manner, because there was no commercial demand for them."

"You would advise people, then, to buy examples of the second manner."

"Undoubtedly. They are in some respects finer than the later works, and, other things being equal, they are more likely to be genuine. Of course, to an expert, a great picture will show indubitable evidence of the hand which painted it. But generally speaking, how can you make sure, if you have any doubt about a painting, after the painter is dead?"

"Then you would also advise people to buy while the painter is living?"

"Very strongly. Not only because they will then be doing him and art some good, but also for selfish reasons, because they can get his work cheap and can make sure that it is his."

"If people had done so in Millet's case, it would certainly be better for everybody."

"Yes. Corot did not very much care. He was light-hearted and had no encumbrances. He could sing at his work whether it sold well or ill. Not so with Millet."

"That may account somewhat for Millet's heavy touch."

"In great part. But he was naturally clumsy, and in his early work much influenced by the heavy dark manner of Decamps. If Millet had lived longer, he would have shown himself capable of a pretty complete change of style. His last paintings were in light and bright tones, and decidedly of a modern appearance."

"Then several periods, may also be pointed out in Millet's work?"

"Not as in Corot's. His first works, before he made the acquaintance of Dupré, Decamps and other innovators of that time, were very heavy, sombre and dull in color; but these are few. His later works, of which I have just spoken, are also few, and they bear the signs of his illness."

"As to Rousseau?"

"Omitting to speak of the few pictures which he painted while studying under Remond and under Cogniet, and which are hard and academical as Corot's were at a similar period, Rousseau's works show two distinct manners, not, however, caused by artistic development. The change was due solely to the necessity of doing work that would sell. He came much under the influence of Jules Dupré after leaving the ateliers of his teachers. His work at this time was done very much from nature, with a broad and free touch. There is an example—a little study of a group of trees on the edge of a pond. You can see it has the same coloration, the same scientifically studied tree forms of his later works, but not their elaborateness. He found that these last sold, while the really better and more characteristic works would not. I may claim to have had in my hands more of Rousseau's best work than any other person. I bought for 100,000 francs, and was called a fool for so doing, all the works he had in his studio at the time he made his last desperate effort to pay up his own and his father's debts. This included his studies and paintings of the earlier period, if you wish to call it so. Some of them are now in the possession of Mr. Spencer, of New York, and Mr. Martin, of Brooklyn."

"As to imitations of Rousseau?"

"Same advice as in regard to Corot. The imitations are all of one kind. No one will imitate a style based directly on nature. It is too difficult, and, then, even if successful to the degree of being taken for genuine, it will not sell easily, because undoubted originals of the same sort do not please the masses."

#### A SUCCESSFUL BAVARIAN ARTIST.

SOMETHING like ten years ago Boston art-lovers became aware of the presence among them of a newcomer, who painted his little, highly-finished genre pictures in a manner only inferior to that of Meissonier; it was distinctly better than that of the shoals of clever artists turned out in the Dutch and German schools—better not only in technique, but also in taste and style. His truly extraordinary name, Gaugengigl, set every one to giggling and punning, and it was quickly decided that both the name and the man who could paint such pictures were *too* exotic in Boston, and must disappear as suddenly as they had arrived. But they have become thoroughly acclimatized and honorably established and recognized among us.

Ignaz Marcell Gaugengigl is a Bavarian by birth, the son of a German professor of Oriental languages. It is interesting to perceive that in this case, at least, the proverbial perseverance of the German scholar in digging beneath Greek roots into the Sanscrit, blossoms in the second generation into that beautiful skill of painting which masters the secret of putting upon canvas the web and woof of satin or velvet, or the still more subtle meshing of muscles and lines which makes expression in a human face. The venerable Professor Gaugengigl still lives in honorable, well-earned retirement on the pension to which his work in the university, as well as his special services to Kings Ludwig I. and Ludwig II., of Bavaria, principally in translations of the Persian and Assyrian hieroglyphics in the collection of the Glyptothek in Munich, entitle him. Young Gaugengigl, who is not yet thirty-five, was induced to come to this country by his sister, who had happened to be married here. He came merely intending to make a visit and return to Europe in a few months. But such is his liking for this country, that he has stayed on and on for years, and seems likely to make it his home. But the wonder is scarcely less to-day, than when his fine Europe-bred handiwork first puzzled picture-buyers, where he finds here the inspiration, motives, models, costumes, and properties for his Meissonier-like pictures of the high life of the Europe of the last century. It is as though Messrs. James and Howells were to devote themselves to delineating the life of the period of Clarissa Harlowe, and were to do it with the same photographic accuracy of detail that they bring to bear upon their Silas Laphams and Lady Barberinas. For Gaugengigl, be it understood, paints not merely the clothes of his subjects, not only the satin breeches and silk stockings, the laces and the perukes of his fine gentlemen and their valets of an age gone by, but their very characters, their distinction, their leisurely, well-bred airs and graces, showing their habits of mind and morals, and way of taking life as well. His two young

gentlemen reading, his cavaliers idling and jesting, or dozing and yawning, his gentleman declaiming his manuscript play to his bored friend, his valet trying the quality of a sword-blade, or ravishing a kiss from an unwilling maid, are all not only in the costume but in the very manner—to the manner born—of times, classes, countries, institutions, at the social antipodes of all that here and now surrounds us. There is the fullest satisfaction in every case of that test of true breeding and polish, *unconsciousness* in elegance or distinction of manner. The humor in his pictures—and he is at his best only in the humorous incident—is always distinctly "high-toned," even when very lively. Thus the suggestion or "story" of his pictures is ever as fine as the silken costumes in which he dresses his characters. Clothes may be hired of a costumer, draperies and bric-à-brac may be picked up at the auction-room, and models may be had by the day or week, but the true spirit of aristocratic society in former days can only be carried in the mind of the artist, and a keen and capable mind it must be for that. This is Gaugengigl's highest quality, the thing that distinguishes him from the common run of painters of those pinchbeck cavaliers, pages, and ladies that are plainly mere masquerading models, however deftly the textures of their fine costumes may be set forth. No doubt his pictures are ordinarily bought by purchasers who see and admire only the marvellous manipulation which catches every thread and every wrinkle in silken doublet and hose. But the real and peculiar value of Gaugengigl's work lies in the depth, subtlety and truth of character in his figures. He has been wise in confining himself mainly to epochs and incidents distant from modern, every-day experience. Whenever he has departed from this province the genuinely fine flavor of his style is missing. His picture of a suicide—a contemporary young gentleman in faultless fashionable attire—though earnestly and thoughtfully studied, and ably drawn and painted, and composed in a landscape well chosen and powerfully executed, is painfully suggestive of the well-dressed "leading man" of the society drama adopted from the French and presented at some popular New York theatre. So it seems as though Mr. Gaugengigl's art must from the nature of it remain exotic; it can never come down to modern and, still less, to American experience, and retain its best quality and its distinction.

GRETA.

MRS. LAVINIA S. KELLOGG, whose flower studies in water-colors are familiar to most visitors to the exhibitions of the Society of American Water-Color Painters, should let the public see the interesting portfolio of landscape and floral studies made by her on the Pacific Coast during the last winter. Her work is broad, free and pure in tone. Mrs. Kellogg has a son and a daughter who inherit her artistic talent.

A COLLECTION of rude but curious specimens of old Corean work in pottery, enamel, bronze and other materials, is on exhibition at the Greely Art Galleries. It is interesting mainly to admirers of Japanese art because that is commonly held to be derived from Corean sources. If so, the Japanese have improved very much upon their teachers' work. Among the most artistic objects in the collection (which was formed by M. Pierre L. Jouy, in Corea, during the years 1883-1886), are some curious kakemonos and an album of water-colors. Some quaint old bronzes, one of them a key-holder decorated with crude enamels in orange vermillion, lapis lazuli and emerald green, with some of the pottery, were dug out of ancient burial mounds.

A FELLOW calling himself S. B. Curtis has recently been swindling persons in the towns along the Hudson River, by pretending to take subscriptions for *The Art Amateur*. A few years ago a man going by the same name drove a profitable trade in the Western States in this way, his "pernicious activity" being especially marked in Kansas, where in a single city he made scores of victims. Unfortunately, there seems to be no way to punish such scoundrels; they seldom stay long enough in one place to be convicted of fraud, and no one but the person actually swindled can proceed against them in the courts. A warning against such fellows as S. B. Curtis is printed on the cover of the magazine every month, and it might be hoped that it would be seen and read on the copy submitted for inspection to the intended victim; but this seems not to be the case.